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KRONBERG, EUGENE THEODORE. Painting and Drawing: a Commentary.
(1977) Directed by: Andrew Martin. Pp. 2

This thesis consists of an investigation of seeing forms
operating in space utilizing color and line the results of
which are a still life painting and several figure drawings.

PAINTING AND DRAWING: A COMMENTARY

by

Eugene Theodore Kronberg

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1977

Approved by

Andrew Martin
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee
of the Faculty of the Graduate School at the University of
North Carolina at Greensboro.

Thesis Adviser Andrew Martin

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Joan Gregory
Walter Barker
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Peter C. ...

Dec 7, 1976
Date of Acceptance by Committee

ACKNOWLEDGEMENT

This commentary is dedicated to Peter Agostini through
whom the Lord has shown me my humanity.

CATALOGUE

- | | |
|------------------|-------------------------|
| 1. Still life | oil on canvas. |
| 2. Figure | water color and pencil. |
| 3. Standing nude | charcoal pencil. |
| 4. Seated nude | charcoal pencil. |
| 5. Seated nude | charcoal pencil. |

Painting and Drawing: a commentary

My thesis work is part of my continuing investigation of the perceived form in space. I am involved in its movement, projection, and location in space. The points of departure for the investigation are still lives and life figures.

These modes of form are addressed through painting and drawing. In the drawings, contour lines maintain a continual, space creating dialogue of movement and counter movement. The parabolic, contour lines circumnavigate the form moving from interior to exterior creating simultaneously the form's inner and outer activity. Light moving over the form creates interacting colors to produce atmosphere and location. Following the example set by lights activity, painted colors interpenetrate and interact to recreate the atmosphere and space perceived in the real forms.

I achieve the above activity in my work by close observation of events within the visual field. In painting, I observe color relationships: how colors differ in intensity; in hue, and in temperature; usually, these are subtle relationships requiring a trained eye and much mixing and remixing of pigment to achieve the proper relationships. When drawing, I look closely to discover a line moving over the surface creating the mass's movement. Further observation garners relationships between

these lines that create direction and space. Moving from the object to its field, I obtain the relationships of points within each to determine location of the object and to create a viable space within the surface of the paper.

My work and desire for close observation arise out of two interests; firstly, I possess a deep interest in seeing; especially, the close observation of perceived visual stimuli resulting in a rigorous training of my eyes to see light, color, space, line, and points; not only to record, but also to understand their psychological impact; secondly, I am engrossed in perceiving the multitudinous variations and relationships that exist in nature. Only the act of looking at and representing forms existing in nature can satisfy these interests.

These underlying themes have sources in two artists: George Weber jr. and Peter Agostini. Weber passed on to me his interest in the experiential - psychological nature of visual perception. Later, I acquired from Agostini not only a re-vitalized interest in observing nature; but also the investigation of a form in space about which my work revolves.